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Thesis Approval

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**The Movement Phrase
and its clinical value
in
Dance/Movement Therapy**

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The Movement Phrase and its clinical value in Dance/Movement Therapy

Abstract

Movement occurs through a sequencing between action and pause, also known as phrasing. The movement phrase is a basic and ubiquitous form of behavioral organization, but the concept and phenomenon is relatively under-studied in the field of Dance/Movement Therapy. Several questions about the phrase are addressed in this literature-based study. They are: if the phrase is a form of organization that parallels the larger forms of organization in a person's life, could an intervention on the level of phrase have more global implications? More precisely, what was the relationship between phrasing and mental health?

To research these questions this thesis begins by investigating sources of the phrase. The CNS provides the physiological substrate for phrase, and the psyche modifies it. How the psyche modifies the action corresponds to how it copes, or what coping mechanisms it utilizes. After this theoretical groundwork is laid, literature is reviewed that draws connections between phrase and character, phrase and diagnosis, and phrase and behavior in the clinical setting.

As very little literature exists on phrasing, future directions for research and clinical work are introduced. The directions include locating the phrase on a developmental line, utilizing the pause between phrases, and mining the relational aspects of phrase. Principles for intervention that were consistent across all disciplines covered were: 1. The greater range of phrases at one's disposal, the greater ability one has to cope with her/his environment. This greater ability to cope is an aspect of mental health. 2. When intervening, the clinician must begin with the client's own natural phrasing.

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Table of Contents

| | |
|---|-----|
| Abstract..... | i |
| Acknowledgments..... | ii |
| Table of Contents..... | iii |
| Preamble..... | 1 |
| Chapter I: Introduction..... | 2 |
| Methodology..... | 5 |
| Overview of Thesis..... | 5 |
| Chapter II: Definition of Phrase..... | 7 |
| Chapter III: Sources of Phrase..... | 11 |
| Central Nervous System..... | 11 |
| Psychology of the Individual..... | 12 |
| Psychoanalytic Explanations..... | 14 |
| Chapter IV: Application of Phrase..... | 18 |
| Exertion/Recuperation..... | 18 |
| Personality..... | 19 |
| Diagnostic and Predictive Value..... | 25 |
| Chapter V: Future Directions for the Application of Phrase..... | 29 |
| Advancement of Research and Clinical Utilization of Phrasing..... | 29 |
| Locating Movement Phrasing along a Developmental Line..... | 32 |
| Utilizing the Pauses between Phrases..... | 43 |
| Employing the Formal Properties of Dance..... | 47 |
| Exploring the Relational Impact of Phrase..... | 48 |
| Chapter VI: Summary & Conclusions..... | 52 |
| References..... | 53 |
| Glossary..... | 59 |

Preamble

A whole is that which has a beginning, a middle, and an end. A beginning is that which of necessity does not follow anything, which something by nature follows or results from it. On the other hand, an end is that which naturally, of necessity, or most generally follows something else but nothing follows it. A middle is that which follows and is followed by something. Therefore, those who would arrange plots well must not begin just anywhere in the story nor end at just any point, but they must adhere to the criteria here laid down.

Aristotle

A phrase is that organization of movement process that consists of a beginning, middle and end of a statement.

Irmgard Bartenieff

Chapter I

Introduction

The research for this thesis is the direct result of a single class exercise during training.

What follows is an expanded version of notes taken during and following class:

In class the concept of the movement phrase was introduced. The instructor, Sherry Goodill, introduced movement phrasing through the following observational/experiential exercise: A few students were asked to function as subjects. The subjects' task was to sit at their desks and do everyday movements such as tying a shoe, turning a page in a notebook or pulling hair back.

Meanwhile, the rest of the class functioned as observers. The observations were made in the following manner. When the subject began a movement, such as pulling hair back, her/his observer would begin drawing a line on paper. Tracking the continuity of movement, the observer would continue the line as long as the subject was still involved in that movement. When the subject paused, the observer would cease drawing the line. When the subject began moving again, the observer would begin a new line. With this sort of attunement between observer and subject, the exercise continued for several minutes.

What resulted on paper was a graphic display of subjects' phrases. For the benefit of the reader, two possible notations with verbal descriptions are given below:

Subject 1: _____

[turn notebook page-pause-look at clock-pause-turn notebook page back]

Subject 2: _____

[turn notebook page, and before completing the turn, look at clock. -pause-look at clock again and while still looking at clock, turn notebook page back]

What becomes clear upon seeing these simple notations is that human movement is phrased. Movement includes action and pause in sequence. Furthermore, upon comparing the notations on the two subjects, one understands that phrasing can differ stylistically. During this observation period, subject 1 used short phrases separated by pauses. Subject 2 used longer phrases that overlapped.

In class that day, I was one of the subjects. My phrasing was much like that of subject 2. Because of my overlapping style, observers had difficulty tracking my phrasing. At any given moment, it was hard for them to detect which action was the main action. Rather than attuning to a rhythmic going and stopping (as for subject 1), observers seemed to be in a consistent state of frantic attention. They had to notice and notate the next new action while still tracking the current one. They rarely seemed to get a rest.

On a subjective level, it was funny performing movement in which I had no investment. I didn't really need to pull my hair back or look at the clock. And so perhaps it was because the content was devoid of meaning that my attention fell to how I was moving. How I was moving felt strangely familiar, even essential. This overlapping style belonged to me cross-contextually. When I clean my home, I begin dusting. While dusting I notice something that needs sweeping and switch to sweeping. While sweeping, I

notice something that needs repair, so I repair it, leaving the sweeping half done. When I read, and my book quotes another book, I tend to read the quoted book before completing the original book. When planning my life, I begin new projects before completing old ones. I rarely rest between projects.

Because my style in the contrived exercise and my global style matched, I was beginning to wonder if my essence rested not so much in what I did but in how I did it. Could there be some kind of personal phrasing template that orders all my movement?

At my internship on an inpatient psychiatric unit, I noticed a patient who seemed locked in to another kind of phrasing template. The patient, who was at the hospital for Severe Depression seemed to stay in a certain type of phrase forever. She would sit in the day room staring. After a long while, she would slowly look over at other patients. Then, slowly and monotonously, she would return to her original position. I never saw her function in a manner much differently than this.

Observations such as these raised many questions about phrasing. If phrasing orders a person's actions cross-contextually, isn't it in fact ordering how they live their life? Might phrasing be intrinsically connected to mental health and unhealth? If so, what might be the potential benefit of making clinical interventions in the phrase itself? As well as potentially having intra-psychic significance, the phrase also seemed connected to inter-psychic processes. Overlapping phrasing in certain circumstances can frustrate others. What else could be learned about the impact of an individual's phrasing on those around him/her? This thesis is the beginning of a delving into the above questions.

Methodology

The methodology for this literature based study was as follows: The terms phrase and phrasing were searched for in relevant existing literature. Searches were made through the PsychLit electronic data base, Davis' 1982 annotated bibliography Body Movement and Nonverbal Communication, Fisher's 1992 Dance / Movement Therapy Abstracts, Fledderjohn and Sewickley's 1993 An Annotated Bibliography of Dance / Movement Therapy, and Chaiklin's 1998 Dance / Movement Therapy Abstracts. As citations were few, searches were also made using possible synonyms for phrase. The bulk of the literature in this review, however, was not referenced through any of these sources, but rather was found through references in papers already known to the author. The author also consulted with individuals knowledgeable in the fields of Body-Mind Centering and Laban Movement Analysis. These individuals provided both references to literature, and their own wisdom. In the end, literature was drawn from the fields of Dance/Movement Therapy, Body-Mind Centering, Laban Movement Analysis, Dance, Anthropology and Literature.

The outcome of this study is presented through the chapter on future directions for the application of movement phrasing. Each future direction includes recommendations for further research or for clinical interventions. Furthermore, the thesis taken as a whole aims to offer a more comprehensive perspective on phrase.

Overview of Thesis

To begin to understand the clinical implications of phrasing, this thesis starts off by presenting existing knowledge in the field on phrasing. Chapter II reviews existing definitions of phrase and phrasing. A new definition of phrase is composed which contains the common elements

of the reviewed definitions: A movement phrase is a unified organization of movement.

Chapter III explores sources for movement phrasing. In other words, why or whence is human movement phrased? On the physiological level, phrasing can be understood as a balancing of Exertion/Recuperation in the human organism. On a psychological level, phrasing can be understood as the mode in which a person satisfies a tangible or an intangible need. This satisfaction of need is elaborated through possible Psychoanalytic explanations of phrase. The phrase is considered as the movement process that effects drive discharge.

Once connections are drawn between phrase and body and psyche, Chapter IV discusses application of phrase. Phrase is shown to be integral to efficiency in physical labor. It is shown to be intrinsic to individual uniqueness and personality. And, quite significantly, the phrase is shown to have both predictive value in behavior, and reliable value in diagnostics.

The phrase, seemingly pregnant with possibilities for clinical utilization, has been rarely discussed in the literature. Chapter V introduces a few possibilities for further development of phrasing theory and clinical utilization.

Chapter II

Definition of Phrase

Very little literature exists on phrasing. In her 1970 A Primer for Movement Description, Dell wrote that there is minimal research in detailed analysis of phrasing. Yet she asserts that there is a need to further understand phrasing. Davis echoes Dell in 1975, writing, "a terminology of phrases of movement is virtually underdeveloped." Still, in Davis and Skupien's annotated bibliography Body Movement and Nonverbal Communication, which spans the years 1971-1981, there are only four entries listed under "pattern analysis, phrasing". The only one of these relevant to the central issues of this thesis was Bartenieff's book Coping with the Environment. A collection of Dance/Movement Therapy abstracts through 1990 (Fisher, 1992) has nothing in the index under phrase, phrasing, pattern or transition. A database search of PsychLit under the search words phrase, phrasing, transition produced only one entry related to movement phrasing between the years 1980 and 1998.

Where an explanation of phrase is given in the literature, the explanation is often as an analogy or bolstered by an analogy to music (Bartenieff, 1980; Davis, 1977; North, 1990) or language (Blom & Chaplin, 1982; Preston-Dunlap, 1980). While these analogies communicate the concept of phrasing, they offer little information about the specifics of phrasing as a phenomenon of the moving human organism. An analogy may relate the phrase to a sentence. That is a helpful concept. But this analogy does not help one find the phrase in movement. In movement, what is a phrase? When and how does a phrase begin and end? What is a comma in movement, as opposed to a period? It is only by delving into these movement specifics that one can approach a theory of movement phrasing.

In literature on dance and movement, several definitions of the term phrase currently coexist.

Below is a sampling:

1. "...at its most basic, a phrase is the sequencing of an action."
(Bartenieff, 1980)
2. A phrase is "the organization of movement in time-design"
(Humphrey, 1959)
3. "A phrase is that organization of movement process that consists of a beginning, middle and end of a [movement] statement." (Bartenieff, 1980)
4. Phrases are "groups of related movements which have their own unity, perceptible start and stop or climax." (Hanna, 1987)
- 5.. "A phrase is the smallest and simplest unit of form. It is a short but complete unit in that it has a beginning, middle and end... the phrase has form and content." (Blom & Chaplin, 1982)
- 6.. "Phrases are perceivable units of movement which are in some sense meaningful. They begin and end while containing a through line... These units are usually preceded and followed by momentary pauses."
(Hackney, 1998)

There seem to be common themes in these definitions. The commonalities could be summarized as follows: A movement phrase contains a single movement/ action/ statement/content in the form of a unified beginning- middle-end organization. Between phrases there is a pause.

But one must be careful in lumping all these definitions together. Some definitions are written in the context of body usage, some in the context of dynamic movement quality, and some appear in unspecified or comprehensive contexts. The definition for phrase is not necessarily

independent of its application. For example, the definitions including "beginning, middle and end" may exclude simpler bi-phasic phrasing of body actions. Also, in body part phrasing, it may be that there are no pauses. (J. Hand, personal communication, March 10, 1999)

It would be very helpful to the field for research to be made into each kind of phrasing, as well as into the relationships among the phrasings. Within the scope of this paper, it is feasible only to approach some sense of a common denominator. What in essence is a phrase, no matter what its context? The above definitions seems to suggest that the phrase is a unified organization of movement.

At this point, it may be helpful to define related terms. There was mention made of phrase being discussed in different contexts. These contexts correspond to categories for perceiving movement that were developed by Rudolf Laban. Laban in his system of Laban Movement Analysis systematized movement observation by categorizing observations into four categories. The categories are Body, which is about what the body is doing; Effort, which encompasses the dynamic quality of movement; Shape, which encompasses how the body changes shape; and Space, which encompasses where the body is moving. These four categories are referred to collectively with the acronym BESS. Each category of BESS affects the others. Thus, even when discussing one category, the remainder of the BESS constellation is implied. In addition to Laban's original BESS, the category of Relationship has been added to the LMA framework. Again, BESS and Relationship mutually affect one another. The interdependence of these five categories will be discussed through concrete examples throughout this thesis.

Within each category of BESS there is extensive terminology. The author has attempted to

use terminology only to clarify, and not to unnecessarily burden the reader. There are several terms, however, that require further explanation. The reader is referred to the Glossary for further explanation of Effort, Shape and Space terminology.

There are also terms closely related to phrase that may require some explanation. Phrasing, as opposed to phrase "refers to the manner of execution or the way in which energy is distributed in the execution of a movement or a series of movements." (Rainer, 1974) Thus, the phrase, a unified organization of movement, is the unit. Phrasing is how movement is distributed into a phrase or across a number of phrases.

The persistence of a type of phrasing can produce a rhythmic quality. The reader might imagine the different movement rhythms produced if for example, subjects 1 and 2 from the introduction to this thesis were to continue to move with the same kind of phrasing. Rhythm is defined as "movement or fluctuation marked by the regular recurrence or natural flow of related elements" in Webster's dictionary.

Another term of significance is pattern. Pattern is a broad term. Webster's dictionary definitions of this term include "a reliable sample of traits, acts or other observable features characterizing an individual" and "form or style in literary or musical composition". In relationship to movement, pattern may be considered to be a reliable sample of actions characterizing an individual. The term pattern can be applied to many hierarchical levels of movement. There are patterns within phrases. And sequences of phrases can form patterns. All of these terms phrase, phrasing, rhythm and pattern will be used and clarified throughout this thesis.

Chapter III

Sources of Phrase

Central Nervous System

Why is human movement phrased? What is the source of movement phrasing? On a very fundamental level, movement phrasing emerges from the Central Nervous System. The CNS coordinates and regulates all human movement. Condon discussed this coordination in his studies of behavioral movement. Condon (1976) found that the high level of synchrony among diverse forms of behavioral movement seemed to be "outwardly reflecting an internal system", the "organized process of the CNS". Accordingly, phrased movement as a form of behavioral movement may also be patterned in the CNS.

One basic form of movement linked to the CNS are regulatory mechanisms. As a regulator of physiological balance, the CNS stimulates regulatory movement such as the breath, the heartbeat and digestive peristalsis. (Berrol, 1992) These primitive and largely involuntary rhythmic movements may be the physiological substrate for grosser phrasing. Several writers identify the breath as the source or a source of the full-bodied phrase. (Bartenieff, 1980; Hackney, 1998; Stodelle, 1978) For example, in an explanation of Humphrey dance technique: "Breathing establishes a 'phrase rhythm' which reshapes movement, endowing it with varying intensities and forms." (Stodelle, 1978) The connection between movement and the regulatory mechanism can be understood through everyday movement. In a yawn, a fluid languid body movement is stimulated and formed by the long breath. In a gasp for air, a sudden all-at-once body movement may be stimulated by the sudden intake of air.

Another physiological substrate for gross movement is the heartbeat, which Bartenieff cites as a regulatory mechanism which shares a rhythmic balancing quality with well-phrased full-bodied

movement. (Bartenieff, 1980) The balancing Bartenieff speaks of is a sequencing from a state of "Exertion" to a state of "Recuperation". By Exertion, Bartenieff means a kind of movement which the organism can no longer sustain. Recuperation is the release into another kind of movement. Eventually the Recuperation is no longer sustainable, and the Recuperation itself becomes an Exertion. For example, exhaling can only be sustained for so long before a recuperation into inhaling must take place. And then, the inhalation becomes unsustainable, recuperating into exhalation. The terms and theory of Exertion-Recuperation comprise one of the Major Themes of Laban Movement Analysis.

The balance and stability of the human organism is entirely dependent on its ability to sequence between Exertion and Recuperation. According to Todd (1997), "to breathe rhythmically is health." Health is transitioning, or again, in Todd's words the human being is "stable because it is modifiable: the slight instability is the necessary condition for the true stability of the organism." (Ibid) Todd identifies living healthily with the continuous act of balancing. This thesis will posit that this balancing may be occurring on layers, from the regulatory mechanism to the well-contemplated, phrased action.

Psychology of the Individual

The connections between the layers of balancing is intricate. It can be difficult to tell where regulatory mechanisms end and where psychological balancing begins. As Darwin discovered, there is an evolutionary link between physiological and psychological needs.(Darwin, 1965) Darwin found that several human movement expressions are rooted in animal motor patterns. For example, the human snarl is a vestige of the animal bite. Even within the course of development of a single

life, ontology recapitulates phylogeny as "the infant's patterns of movement, of action upon and reaction to his environment, gradually become internalized to form his mental and emotional life."(Dyrud, 1968)

Even in one individual in a moment, physiology and psychology can be linked. Laban, a pioneer in movement analysis, wrote, "Man moves in order to satisfy a need."(Laban, 1960) By need, Laban meant both tangible and intangible needs. Laban cites Eve plucking the apple from the Tree of Knowledge. "She desired to possess the apple in order to eat it, but not solely to satisfy her appetite for food...knowledge was the ultimate value she desired."(Ibid)

In the act of plucking the apple, movement is no longer primitive. This pluck is not the the biphasic regulatory mechanism. It is the phrased product of a particular personality. The plucking could be done "greedily and rapidly or languidly and sensuously", Laban writes. And Laban posits that these different variations can be expressions of personality. In fact, if the same movement qualities that Eve uses to pluck an apple are echoed in her gait and her behavioral gestures, these movement qualities could be considered to be linked with "constant features of personality".(Ibid)

This reaching to meet an intangible need is often seen in Dance/Movement Therapy groups. When moving together in a circle, participants often begin to extend arms toward the center. What is so extraordinary about these extensions is how unique they are. One client may reach haltingly. Another may reach with increasing force. A third may reach with her whole body, ending up in the middle of the circle. A fourth may barely extend even the fingertips toward the center. How are so many variations generated from a simple movement exercise? It could be that just as the apple held some intangible meaning for Eve, the center of the circle represents an intangible need for patients. How patients phrase their reaching toward the center might indicate how patients cope with need,

or perhaps how they balance seeing the intangible need but not possessing it. The movement phrase is the bridge between need and acquisition.

Psychoanalytic Explanations of Phrase

Movement phrasing could also be considered using the Psychoanalytic sequence of drive discharge. (Brenner, 1974) Drive, the "genically determined psychic constituent... produces a state of psychic excitation"(Ibid), or tension, in response to stimulation. This psychic excitation "impels the individual to activity".(Ibid) And the activity brings about a gratifying cessation of tension. This sequencing from psychic tension to motor activity to cessation of tension is the Psychoanalytic sequence of drive discharge.

Psychoanalytic theory might explain the above scenarios in the following manner. When Eve noticed the forbidden apple, she was in a state of psychic tension. Through a motor activity, reaching for the apple, she brought about a cessation of tension. As discussed earlier, there are many ways Eve could have performed her motor activity. And, like Eve, the participants in the Dance/Movement Therapy group all phrase their arm extensions in different manners.

What generates this diversity of phrasing? This impulsion to activity itself is "genically determined in a general way". (Ibid) This genic determination would generate a uniformity of phrasing. However, human beings, unlike other animals, can alter the genic determination to a great extent. (Ibid) The human ego provides for variability of motor activity. (Ibid)

The ego, executant of the drives (Ibid), mediates human motor activity. One of the ego functions is control of skeletal musculature or motor control. (Ibid) But the ego also uses other functions to mediate. Among other functions, the ego utilizes its bank of memories and thought.

Thus, when Eve grasps for the apple or when patients reach out in Dance/Movement Therapy, their lifelong experiences and their cognitive processes come to bear on how they phrase. Ego strength distinguishes planned motor activity from sheer reaction.

The Dance/Movement Therapist is often witness to motor activity ranging from sheer reaction to planned action. On an inpatient unit, patients may hit or act out violently in other ways. In the Dance Therapy group, the patients who reactively hit may reach their arms toward the center with force and with their fists clenched. Upon realizing that they are "punching", patients are often surprised. And upon this realization, this author has observed a sudden sense of panic. It's as if the patients are asking, "How do we handle all this punching going on in the room? Will we be safe?" In movement terms, the patients are requesting more ego mediated phrasing. It is here that the Dance/Movement Therapist either models a modified phrase or challenges the patients to do so. One common form of mediating this motor activity is directing it toward the ground. Punches toward the ground do not pose a direct threat to others. This kind of punch can release psychic tension, but does so in a way that is modified.

Ego mediation can occur in individual phrases. It can also be understood to order a person's phrasing in a more general sense. This broader modification of motor activity may be linked to personality or character. A Dance/Movement Therapist may get a sense of this when a patient has a persistent manner of phrasing that seems independent of her fluctuations in mental status. For example, a patient seems to pep up toward the end of the session. A patient comes alive during march-type dances. A patient seems to express himself best when rushing into the center of the circle and culminating with a clap. A patient reports finding peace when balancing still on one leg. When the Dance/Movement Therapist has the luxury to work with individuals over time, she may

find herself directing the group dance to the kinds of motor activities most appreciated by her clients in order to let the patients feel their health and their selves.

The habitual, comfortable ways in which individuals move may be further explained in terms of character. Some members of the Psychoanalytic School touched on the connections between characteristic movement and character. Shapiro (1965) uses the term "character style", and specifies that "body-movement styles" are an aspect of character style. By style, Shapiro means "a form or mode of functioning -the way or manner of a given area of behavior - that is identifiable, in an individual, through a range of his specific acts." (Shapiro, 1965) This style, the "consistencies in individual functioning", Shapiro writes, is "... slow to change."(Ibid)

In application to movement, Shapiro's character style may look as follows: The patient who likes to march uses subtle march-like phrasing in everyday activities. Her gesticulations, her eating and her walking may seem somewhat crisp. Her lifestyle may involve making clear crisp decisions, as opposed to mulling matters over. She may have come to the hospital after a long series of quick decisions left her lost and powerless. This author worked with a patient who felt at peace when balancing on one foot. He was a middle aged man who had been using drugs and running from police his whole adult life. The still balancing seemed to be an active and safe form of the 'peaceful' stillness offered by the drugs.

Shapiro suggests that style is not merely habit, but it is a collection of defenses against impulses. Movement phrase as defense or coping mechanism is clear in the case of the patient who used drugs. He copes by maintaining a peaceful regressed state. Phrasing styles can be adaptive, but they can also be maladaptive. According to Shapiro, style shapes symptom and non-symptom alike. (Ibid) When an embedded style is pathologic, it can serve as a template which perpetuates

the pathology. Shapiro writes that a neurotic style can "guarantee the next neurotic act." (Ibid)

Reich, also in the Psychoanalytic school, discusses "ossified modes of functioning". (Reich, 1942) By this he means that a form of movement which may have been successful in childhood, becomes a preferred mode of functioning, even though it is poorly adapted to the adult circumstances. The mode of functioning takes on an ossified and inappropriate readiness, independent from its original conflict or source. It's as if there is a certain kind a phrase ready to meet the challenge of any life situation. However, that phrase is ill-suited to many life situations.

In the Psychoanalytic theory, characteristic ways of organizing behavior have been considered from the standpoint of drive discharge, character, coping mechanism and adaptive/maladaptive functioning. As well as discussing the Psychoanalytic explanation of phrase, this chapter offered other sources of phrase, the personality and the CNS. With some understanding of the source of phrase, this paper will advance to concrete applications of phrase.

Chapter IV

Application of Phrase

Human "movement occurs in phrases" (North, 1990). That is, all human movement is phrased. Below is a review of some ways that movement phrasing has been utilized in movement analysis, movement research, Dance/Movement Therapy treatment and diagnostics. The review is broken into three sections: 1. Exertion/Recuperation; 2. Personality; and 3. Diagnostic and Predictive Value.

Exertion/Recuperation

One of the more basic ways to apply phrase is in terms of Exertion-Recuperation. As discussed earlier, Exertion-Recuperation is a term from Laban Movement Analysis. It is relevant to the entirety of BESS, and is therefore called a Major Theme. In healthy movement, Exertion-Recuperation is "an active natural cycle which the body utilizes to replenish itself and maintain movement vitality." (Hackney, 1998) That is, the body naturally sequences, with "each movement creating its own rebound." (Ibid) An everyday example of Exertion-Recuperation in phrasing would be in the two phases of scrubbing a counter. A person might scrub with strong pressure away from the body, then recuperatively lighten the pressure as the hand comes toward the body. This phrase utilized Exertion-Recuperation in Effort (dynamic quality i.e. the change from strong to light pressure) and in Space (i.e. the change from scrubbing in one direction to its opposite). The reader is referred to Glossary for further explanation of the terms Effort and Space.

At times, however, the body may not naturally find recuperation. Rudolf Laban produced a body of movement scales which could instruct the mover in harmonious recuperation. (Laban, 1966) These scales, practiced as a musician would practice music scales, sequenced the mover

through a series of transitions. Each transition would provide a concert of Body, Effort, Shape and Space recuperations.

The teaching of recuperation was applied to factory workers. Laban and his partner Lawrence matched movement tasks to workers' natural Exertion/Recuperation cycles.(Laban & Lawrence, 1979) Where matches were not evident, Laban and Lawrence explored alternative uses of BESS Exertion-Recuperation cycles for completing the same task. According to the claim in the introduction of their book, this movement training reduced the amount of time needed to complete tasks from between 80% to 90%. Interventions in phrasing certainly proved to increase physical efficiency. What becomes interesting is the emotional benefit that also resulted from the intervention. Laban and Lawrence claimed that the "rhythmic character" of their new method led to "increased enjoyment of work."(Ibid) This study hints at a possible connection between phrasing and the mental well being of the individual. It also highlights the advantage of utilizing a person's natural movement tendencies to meet a need.

Personality

Several authors have connected personality with phrasing. Hackney (1998) states that it is how a person moves, more than the content of her/his action that distinguishes her/him as an individual. Hackney writes that two people may tend to utilize the same body parts (Body) or the same dynamic qualities (Effort), but, "if they have organized and combined the elements differently the message will be dissimilar." (Hackney, 1998) A simple example would be the kind of person who, upon spotting a friend bursts into a headlong run toward her, and decelerates upon actually approaching her, verses the kind of person who upon spotting a friend bursts into a headlong run,

then decelerates, bursts forward again into a headlong run, and decelerates again, and so on. Both individuals are using acceleration and deceleration toward another person. Yet, the first person may seem outgoing, confident or even over-confident. The second person might seem torn, unsure, divided. People tend to move to meet their needs in their own way.

In Davis' 1991 "Guide to Movement Analysis Methods", she utilizes phrases to research personality in her Movement Signature Analysis. The Movement Signature Analysis is a "procedure expressly devised to identify individual movement differences." (Davis, 1991) It should be noted that the movement sample used in the Movement Signature Analysis is not necessarily a single phrase. Davis defines her unit of study as a "continuous gesticulating bounded by still positions or changes in activity." (Ibid.) Davis also refers to these still positions as "rest" or "homebase" positions. These still positions must last for at least four seconds. Therefore, the brief pauses that tend to demarcate phrases would not qualify as demarcators of a Movement Signature Analysis segment. Davis wrote, "[I]t is not only possible, but common for a segment to contain a string of 'movement phrases'...the subject may and often does 'glancingly' touch homebase and return to gesticulating, in effect defining shorter phrases strung together within the segment itself."(Davis, 1991). Although Davis' segments are not necessarily identical to the single phrase, Davis' work supports this author's thesis in that a small unit of organized behavior can be mined to understand personality.

North's work did focus on the phrase as an expression of personality. In her 1973 work, she began distinguishing types of phrases, and then linking phrase type with aspect of personality. According to North, patterns of phrasing can be distinguished by range, length and style.(Ibid)

As for range, North found that some people have a broad range of typical phrases while

others have a smaller number at their disposal. The larger the range, the greater variety of response the mover has; the smaller the range, the more predictable and rote the response may be.

A person's phrases can tend to have typical lengths. "The length of phrase or sentence also varies according to function and personality. Some people have available for use long and complex 'sentences' when appropriate, others have only 'simple' sentences. This, as in the development of verbal language, appears to relate to maturity."(Ibid)

North further developed her work and eventually associated phrase with coping mechanism. (North, 1990) It is as if North erected a phrasing framework that rests upon Shapiro's groundwork on character style. According to North, who worked extensively with phrasing and personality, "phrases...are of paramount importance in personality assessment."(North, 1973) Phrases are indicative of personality because "each individual has his own 'chosen' patterns."(Ibid)

North sets out the relationship between phrase and coping mechanism as she relates phrasing to "characteristic routes of mental and emotional activities" (1990). That means that each kind of phrase is an alternate coping mode. In other words, every single way that Eve can get that apple is a distinct coping mechanism. The variability is astounding. Below are three classification systems of phrasing, beginning with that of North.

1. *Rhythmical abilities*: These can be observed where there is good alternation between elements of time and weight and when phrases appear frequently in which an innate rhythmical sense is apparent.
2. *Mechanical or metrical movement*: This is even, non-stressed repetitiveness.
3. *Resiliency*: There is an inner 'rebound' or resilience, which is shown in phrases of rebound alternations-a strong movement usually rebounds into a lighter one.

4. *Immediate reactions*: These are observable where a movement phrase occurs without a pause, or 'held' position, at the beginning.
5. *Delayed reactions*: These occur where a pause, or held position precedes the movement phrase.
6. *Crescendo phrases*: These are the phrases which build up in intensity of dynamic over time.
7. *Decrescendo phrases*: These decrease or die away after an initial burst of energy. Both the crescendo and decrescendo phrases incorporate a large number of variations of increase and decrease, that is in intensity, force, time, and flow, and in all combinations of these.

Maletic compiled a more comprehensive listing of elements of movement phrasing in 1983.

Below it is presented without its full detail:

- I Even Phrasing of Movement: maintains the same intensity while moving or keeping still.
- II Phrasing with Increasing Intensity: energy builds up from a lesser to a greater intensity: it may or may not reach a climax ...
- III Phrasing with Decreasing Intensity: energy diminishes from a greater to a lesser intensity...
- IV Phrasing with Increasing and Decreasing Intensity: builds to an intensity in the middle of the phrase...and gradually diminishes toward the end. When associated with Weight, Time and Flow elements it becomes Swing-like.
- V Accented Phrasing: creates a series of accents together forming an entity. It implies exertion of energy which can be repeated and/or followed by a...stillness.
- VI Vibratory Phrasing: creates a series of sudden repetitive movements...
- VII Resilient Phrasing: creates several rebounding, resilient movements together forming an entity.

Also of import is how each phrase is linked to the next. Maletic offers three possibilities

- A Consecutive Phrasing can be performed by the same or by different body parts...
- B Concurrent Phrasing occurs when different body parts perform

- different types of phrasing at the same time...
- C Overlapping Phrasing occurs, within movement of various body parts, when one action begins before the phrasing of the previous one has ended.

The above material is further organized and clarified by Pforsich. ("Elements of Effort Phrasing" handout for students at Laban/Bartenieff Institute for Movement Studies, 1990) Through her work, Pforsich also developed phrasing theory. According to Pforsich, real life phrasing is a combination of the types of phrases classified above. (J. Hand, personal communication, March 10, 1999) Thus, Pforsich names her classification "elements of". In order to best apply Pforsich's work to this thesis, what follows is this author's condensed, paraphrased, and explicated form of Pforsich's work:

1. Loading and Intensity. Loading refers to the complexity of the dynamic quality. For example, a person could approach another person simply with Directness. Or, more complexly, could approach with Directness and Free Flow. Or, even more complexly, could approach with Directness, Free Flow and Strength. Intensity refers to how Direct, Free or Strong the action is. It should be noted that these capitalized terms have specific definitions in Laban Movement Analysis, and are explained in the Glossary.
2. Placement of effort element(s) in phrase. Is the placement of these elements at the beginning, middle or end of the phrase?
3. Process of Change.
 - A. Basic Processes include: even, increase and decrease, accent, preparation / upbeat / transition, repeat, and vibratory.
 - B. Combinations creating stereotypes
 - Emphatic (Impactive) combines placement, increase, and accent
 - Impulsive (Explosive) combines decrease and accent
 - Swing-like combines increase, decrease and accent

It should be noted that all of these classifications focus on Effort phrasing. Later in the thesis, the connections between Effort phrasing and the phrasing of Body, Shape and Space will be further

addressed.

How are these elements of phrasing manifest in everyday life or in the clinical encounter? Some of these elements have already been portrayed in this paper. In the introduction, this author's pattern was described as overlapping phrasing. The Severely Depressed patient was described to have even or mechanical lengthy phrases. Two unique people running toward a friend were presented. The first one may have been using Decreasing phrasing, as she decelerated from fast to slow in her approach. The second person seemed to alternate between Impulsive and Decreasing as he burst headlong, and then slowed in his approach. The second person had two modes of approach, or two coping mechanisms at play. Perhaps one might even say that the combination of these two coping mechanisms, as a whole, was this person's coping mechanism. This alternation between Impulsive and Decreasing carried and structured ambivalence.

In a case example from the author's clinical fieldwork, the phrase can again be seen to structure the coping mechanism. On a children's unit, many of the patients diagnosed with Attention Deficit Hyperactive Disorder regularly met their needs impulsively. With an impulsive phrase, a child would satisfy his needs. However, the impulsivity would not allow for planning. The impulsive act was therefore quite often inappropriate. The child might punch, grab, or scream rather than employ secondary process. Secondary process is described by Brenner as "a type of thinking which is characteristic for the mature ego" as well as "the processes of binding and mobilization of psychic energy." (Brenner, 1955) The phrasing was not only indicative of the illness, it also perpetuated the illness.

It would seem that phrasing can contain any kind of coping mechanism, ranging from adaptive to maladaptive and from healthy to unhealthy. If some coping styles are unhealthy, and

phrasing is linked with coping style, then might mental unhealth be detected in phrase? Below are clinical and research findings that match elements of movement phrasing with diagnosis.

Diagnostic and Predictive Value

A classic paper relating phrasing to diagnosis is Martha Davis' 1970 "Movement Characteristics of Psychiatric Patients". The study was a result of 5 years of "research in movement patterns of hospitalized psychiatric patients." The study is a "preliminary study in systematically analyzing the movement patterns of schizophrenic patients and comparing them with psychiatric evaluations." The study found a significant correlation between one movement factor and more than two hospitalizations and/or a diagnosis of Chronic Schizophrenia. Also a posteriori observations drawn from comparing movement factors and profiles with clinical records and diagnosis were discussed.

A movement scale was developed, which eventually was organized according to eight factors. Thee factors were: I. Fragmentation; II. Diffusion; III. Exaggeration; IV Fixed, Invariant; V. Bound , Active Control; VI. Flaccid, Limp; VII. Reduced Mobility; and VIII. Dynamic, Vitality. Within these categories are movement characteristics. Eight of a total ten scale items name phrasing specifically. They are: In Fragmentation: #1 Impulsive, erratic postural shifts; starting or stopping abruptly or erratic impulses within the phrase; #3 Movement occurs sporadically in different parts during a phrase with no clear sequence or fluent connections; #8 Sporadic occurrence of quickness as if "out of nowhere" at a) the beginning of the phrase; b) within the phrase; or c) at the end of the phrase.

The next category is Diffusion, in which again, phrasing is mentioned a few times. #1

Movement is spatially diffuse and unclear (i.e., no clear straight, round or three-dimensional paths, no clear transitions, difficult to discern spatial phrases) in either short or long phrases; #2 Continuous diffuse effort patterns; effort flow and possibly some effort qualities "running on;" difficult to determine distinct phrases and any clear build up or die down in intensity. No clear endings to the movement; #3 An action is not completed before person starts new action; no pause or transition but a kind of diffuse overlapping of actions.

In the category of Exaggeration: #3 Large, exaggerated though spatially clear movements throughout a phrase, i.e., no modulation of the size of the movement within a phrase.

In the category of Fixed, Invariant: #3 Movement in one plane only per phrase. #5 Repetition in one or more effort qualities in an unvarying way; the movement may stay intense but with no build up or decrease in intensity; the phrase is clear and has a clear beginning and end, it is often two-phasic. That is, there is no modulation in the intensity of the movement with only one quality at a time or a combination of two qualities.

In summary, Davis' paper strongly links severe pathology and certain kinds of phrasing. To concretize one of the phrases Davis discusses, one might imagine an individual with Fixed, Invariant phrasing. Perhaps this person moves in only one plane per phrase. One example of a plane is the horizontal or table plane, (described by the action of moving ones arms across the surface of a table). The reader might try to speak while gesticulating in the table plane only. What may be discovered is that complex speech incorporates phrasing between planes. Other planes include the vertical or door plane and the sagittal or wheel plane. The consistent use of only one plane per phrase seems to indicate a paucity of cognitive or emotional sophistication. The identification of fixed, or any other kind of consistent phrasing, may prove significant.

Other researchers showed links between phrasing type and diagnosis. Goodman's "Movement Behavior of Hyperactive Children: A Qualitative Analysis" (1991) seems to link a certain kind of phrasing with hyperactivity. Goodman compared movement features of hyperactive and comparison boys. One of the features was "unexpected transition", which Goodman operationalized as "the impression of surprise or unexpected movement.". This seems to indicate phrasing. Findings, presented as ranked averages, distinguished the unexpected transitions of hyperactive and comparison boys.

Phrasing has also distinguished mental unhealth in the clinical setting. Miner's 1984 "Movement Evaluation for Differential Diagnosis", a paper resting on clinical experience, associates Personality Disorders with "difficulty with phrasing".

The careful observation of phrasing has also been shown to have predictive value. Dulicai's 1973 "Movement Therapy on a Closed Ward" attempts to "determine nonverbal predictors of gross behavior" In this paper, Dulicai isolates movement characteristics that have predictive value for patient behavior. Inpatients referred to a closed ward were observed for 14 months, and were profiled according to a modified version of Davis' movement characteristics of hospitalized patients. The modified version delineated four categories, one of which was Effort and included Effort phrasing. The profiles clustered into three groupings. At this point, admitting records with reasons for referral to a closed ward were obtained. It was found that groupings from the study matched groupings indicated in charts related to reason for referral for all but 4 of the 42 patients. The patients whose phrasing "ranged from bound to very bound" were those referred for violence to self/other. Patients with phrasing "that remained neutral and was neither clearly bound nor free" were the ones referred for elopement. And those that were "impulsive", "erratic" "spatially diffuse and unclear movements" "exaggerated" "too large postural shifts" matched the records for patients

with organicity. While the study was not statistically significant, it is an important preliminary one. Type of phrasing was used in conjunction with other information to predict violence and elopement. Ramifications of this study include the use of phrasing profiles to prevent violence or the complications associated with elopement.

In this chapter, phrasing theory was shown in application to Exertion/Recuperation, personality and diagnostics. One question that arises from these applications is: to what extent is a person's phrasing consistent and to what extent is it variable by context or time? This, and other questions advanced in the next chapter would be potent research questions.

Chapter V

Future Directions for the Application of Phrasing

Advancement of Research and the Clinical Utilization of Phrasing

Several authors have written about the need to advance research in phrasing. It may be helpful to the reader to understand the current status of movement and Dance/Movement Therapy research. Researchers tend to work with discrete movement behaviors or qualities that occur during the flow of movement. For example, a researcher might notate that a subject reached forward or that she employed a light dynamic quality (Laban's Lightness). This kind of research is helpful as the variables are operationally definable and quantifiable.

However, to only quantify discrete behaviors and qualities precludes other ways of understanding the subject. Discussing research she did with Bartenieff, Davis writes of the need to do research that seeks patterns. The phrase is a form of pattern:

Dutifully I pursued a "classic" LMA-type inventory of which effort qualities, shaping elements, number of postural shifts, etc. each patient displayed. I learned that presence or absence of specific features was an indirect and inadequate way of getting at what was to our eyes very robust and visible. I had to describe specific patterns and combinations of movement features; simply inventorying the elements obscured important observations. (Davis, 1990)

Davis seems to be saying that the pattern shows something beyond the summation of its parts. This concept is echoed by North. In her 1995 paper, North points out quite astutely that when researchers choose variables, they are assuming what is important rather than listening to how the mover prioritizes and organizes her "utterances". She asks of researchers, "can they allow the movement to speak directly, stating to us what is important in the phrase or pattern, or are we still

at the stage of looking for a particular movement event at any given moment?" (Ibid) The paper is aptly entitled "Catch the Pattern". Davis & Dullicai (1990) explain their use of phrase in research along similar lines: "...the units under study [phrases] are 'natural' units whose boundaries are defined by the subject, not by a sampling or time criteria."

The value of further research into phrasing seems clear. Then, why is there so little literature in the field on phrasing? One reason may be that perceiving the phrase is such an advanced skill, that very few researchers have the training to work on this level. According to Davis (1984), perceiving the phrase is "one of the most sophisticated of our perceptions..."

Davis' 1984 research probed how the human mind might perceive phrasing. In her study, subjects were asked to review 45-second dance segments on videotape and make various movement observations, including demarcating phrasing. No explicit definitions were given regarding phrasing. Subjects were simply told to "record when they felt the phrases began and ended."

What was found was that observers were found to be individually consistent, but did not have inter-rater reliability, indicating that they shared no common understanding of phrasing. The results, more than indicating phrasing in the dances, became an "anatomy" of the observers' perceptions. This study yielded queries as to "the complexities of our perceptions and search for patterns that we had not yet verbally articulated."

Since it is so difficult to reliably perceive phrasing at this point, might one ask if it wouldn't be enough to make use of discrete movement behaviors in research? Is there information which is embedded in the phrase, and which would not be available through discrete behavior? North (1995) suggests that the phrase is an indication of the status of the patient. She writes, "... a straightforward, clear picture of the true pattern of movement...can give a dance trained therapist an insightful

indication of the stage of the patient's situation." There is a well-known clinical vignette in the field of dance/movement therapy of an occasion when Bartenieff clearly caught the patient's situation. Bartenieff recounts her analysis of a new patient joining a dance therapy group, as observed through a one-way screen with the sound system turned off. Bartenieff and other therapists seemed to be inventorying discrete movement elements, when Bartenieff "observed a peculiar organization of this patient's movement phrases." All the patient's phrases ended abruptly with similar Effort constellations. Bartenieff was left with a distinct impression of a "repetitive rhythm ending", and exclaimed, "she is destructive; she is suicidal." At that moment the sound system suddenly turned on, transmitting the patient saying she wanted to poison herself. (Bartenieff, 1980)

A ramification of the link between pattern and situation is that a changing movement pattern would indicate a changing clinical picture. North (1995) suggests that following sessions, a clinician ask her/himself, "Were there any changes in patterns?" "Were there new patterns?" "Were they sustainable?"

As movement phrasing reflects the individual, phrasing becomes the currency of therapy. It is through mirroring the patient's phrases, that the clinician comes to empathize with the patient. (Sandel, 1993) And it is through modeling other kinds of phrasing the clinician offers new coping mechanisms. (North, 1995) North emphasizes the role of teaching new movement patterns in the therapy session. The work of the dance/movement therapist "is not merely providing an environment for catharsis, but to then provide new patterns for coping." (North, 1995)

If the clinician mirrors the phrase with modifications, the phrase can mediate both empathy and instruction. It is in manipulating the dual role of the phrase that the therapist can utilize skill. "If through mirroring the patient's pattern, the therapist feels approximately what the client does, then

how gently and with what understanding can a leading from one pattern to the other be developed?"

(Ibid)

The discussions raised herein, of research, perception, and clinical status, considered in light of phrasing, remain full of provocative unclarity. Delving into the areas of perception, of objective phrase boundaries, of subjectivity, and of the reciprocal effect of phrasing with another might prove valuable.

Locating Movement Phrasing along a Developmental Line

Phrasing can be understood to lie along a developmental line of movement patterns. At the beginning of the line would be patterns present at birth. Later along the line would be mature phrasing involving Body, Effort, Shape and Space. This section will give an overview of some early movement patterns on the body level.

Precursors to Phrase

A. Reflexes, Righting Reactions and Equilibrium Responses

The earliest patterns reviewed in this thesis are reflexes. Reflexes and their relationship to more mature movement were extensively discussed by Bartenieff and Davis in their 1965 "Effort-Shape Analysis of Movement" This thesis will draw most of its information, however, from Cohen's more recent work with reflexes.

Cohen describes herself as a "pattern-seer and a shape changer" (Cohen, 1993). Her system of Body Mind Centering, hereafter BMC is indeed a system of appreciating and working with pattern from the micro to the macro level. Pattern, as defined by a student of Cohen, is "that the

neuromuscular system has developed a plan or model for executing movement sequences which has become an habitual firing of neuromuscular pathways that come into play to fulfill an intent." (Hackney, 1998) Examples of patterns are given: reflexes, righting reactions, equilibrium responses and neurophysiological patterns of development.

One hallmark of Cohen's work is that the patterns are studied experientially. That is, the adult student experiments with early patterns in his/her adult body. The experiential approach affords the BMC community the opportunity to notice the dynamics of the patterns and the integrated layering of infant forms of organization with adult forms of organization.

The sheer breadth and the detailed depth of Cohen's work does not even permit a listing of the patterns she explores. Thus, this thesis will draw concepts and principles from a few selected patterns. For each pattern covered, there will be a definition, an explanation of its role in the developmental line, and a psychological implication.

Reflexes, or Primitive Reflexes, are the earliest patterns. They are present before or at birth, and are controlled by the spine and brain stem. Righting Reactions, while they have appeared at birth, emerge most clearly at 10-12 months of age. They are controlled by the midbrain. Equilibrium Responses appear at 6 months of age and remain active throughout life. They are controlled by the forebrain.

One of the earliest reflexes to develop is the Tonic Labyrinthine Reflex, also known as Tonic Lab. Tonic Lab increases the postural tone of the musculature on the surface of the body closest to the ground support. It is easiest to imagine this reflex in action with an infant lying on the floor. No matter how the infant is oriented -face-up, face-down, sideways - its body will curve toward the floor. This is the reflex that is the basis for grounding.

With Tonic Lab established, the infant can begin to move away from the ground effectively. The infant does this through head righting reflexes. These righting reflexes serve as the aforementioned modulators of Tonic Lab. One example of a head righting reflex is the Labyrinthine Head Righting Reflex, abbreviated as LHRR. LHRR is seen in the following situation: An infant with eyes closed is held out and tilted. The infant's head will automatically right itself in line with gravity. But here, the head moves away from the downward pull of gravity and toward an anti-gravitational force. It is the head righting reflexes which are precursors to all movement away from the earth, including level changes to crawling and to standing.

This modulating pair of patterns, Tonic Lab and the head righting reflexes, establish a baseline of movement along the line of gravity. In Space terms, the mover is establishing the vertical dimension. Cohen posits that these physical patterns support "bonding and defending, releasing and resisting, and dependence and independence."

One more pair of patterns will be presented now. These patterns are an organizing bedrock also. They organize all forms of reaching out and gathering in. According to Cohen, they underlie "withdrawal and approach, flight and fight, bringing toward and pushing away." But first, let us look at the patterns themselves.

An early pattern of gathering in is the Flexor Withdrawal Reflex. This reflex is often seen in the following situation: The palm of an infant's extended arm or the sole of an infant's extended leg is stimulated with a light touch. The infant will reflexively withdraw the limb into full flexion. Cohen considers this a defensive or flight reflex. This pattern supports all flexion initiated by the hand or foot.

Modulating this is the Extensor Thrust Reflex. This is readily seen in the following situation:

When the infant is in full flexion of the limbs, the soles of the feet or palms of the hand are stimulated. The reflexive response is an extension pattern. Cohen understands this reflex to be a defensive fight reflex. This pattern supports all extension initiated from the hand or foot.

Built off of these, and other primitive reflexes, are the equilibrium responses. In the two equilibrium responses about to be presented, one can already detect layers of organization. Both the former pair of gravity related patterns as well as this latter pair of gathering and reaching patterns are at play. One may remember that equilibrium responses are active throughout life. Therefore, these patterns may seem more familiar to the reader.

An equilibrium response that is well-known to people of all ages is the Protective Extension Equilibrium Response. This is when people slip or fall and reach out to brace themselves. To put it in more careful terms, when a person's center of gravity begins to fall toward the ground, she/he will extend arm(s) toward the ground. This pattern clearly requires an automatic homing toward ground, that is the integration of Tonic Lab, as well as Extensor Thrust Reflex.

Another example of layered patterns is clear in the Spatial Reaching Equilibrium Response. This is another response to falling, which comes out of the head righting reflexes. This pattern involves reaching with head and arms away from the fall, as if to counteract the fall. This clearly requires a homing toward the anti-gravitational force, as well as the Extensor Thrust Reflex. If this equilibrium response does not break the fall, the person falling will take recourse the Protective Extension Equilibrium Response.

It may be important to clarify that the athlete's use of reflexes, righting reactions and equilibrium responses is no more conscious than another person's utilizing reflexes when slipping on ice. Reflexes are neurologically based, unconscious forms of organization. Consciously, the

athlete moves toward the ball. Well-integrated reflexes underlie the conscious movement. In fact, well-integrated reflexes, righting reactions and equilibrium responses underlie all of what Cohen describes as "successful, effortless movement".

The layering of patterns is what may eventually support phrasing. These pairs of mutually modulating reflexes can be seen as a baseline for movement phrasing on the body level. Any phrase involving a change of the body in relation to gravity depends on the integration of Tonic Lab and LHRR. An adult phrase depending on these reflexes would be getting up out of a chair. This involves grounding one's feet and orienting one's head upward. The adult phrase of kicking a soccer ball depends on Flexor Withdrawal and Extensor Thrust. However, in the above examples of standing up and kicking, there are patterns besides reflexes that may underlie the adult phrase.

B. Basic Neurological Patterns

The discussion of Basic Neurological Patterns, hereafter BNP's, will also be based on Cohen work. (1993) This author is suggesting that BNP's may be understood to be a later stage on the developmental line progressing toward phrase. According to Cohen (1993), BNP's are concepts describing the organization of human movement. One pair of BNP's is Yield&Push and Reach&Pull. The Yield&Push pattern may seem like a whole body version of Tonic Labyrinthine and head righting reaction. And indeed, the reflexes and righting reactions underlie this BNP.

Yield&Push begins with the mover's yielding into the floor, and then from that "groundedness", pushing off. This pattern is used for propulsion in crawling, standing up, walking and jumping. This pattern allows for many psychological experiences. The mover, through yielding, experiences bonding, and through pushing can separate. Together, Yield&Push allow the infant to

discover her/his boundaries.

A partner of this BNP is Reach&Pull. This pattern may remind the reader of Extensor Thrust and Flexor Withdrawal Reflexes. And again, those and other reflexes underlie this pattern. The Reach&Pull Pattern is when the mover reaches outward into the environment. This can be seen in the infant who sees toys and reaches out for them. On a psychological level, this pattern allows the mover to interact with the world and to choose how she/he will do so.

Some other psychological connections to these BNP's are discussed by Birklein. Birklein (1996) presents clinical vignettes demonstrating the expressive component of the BNP's. For Yield, Birklein gives the case example of Evelyn, a 32 year old woman who is uncomfortable the silences in the therapy session. "I have to fill the empty space...I like to control. If I don't do something sadness comes up..." Birklein understands her client's words in movement terms. The client does not feel able to yield to the moment, allowing the feeling to be present. Birklein writes, "Yielding is about trusting that there is a connection, that we are able to have a relationship while knowing that we are separate." Yielding is about allowing the connection and feelings between people to transform the connection. It is about allowing the connection with the floor to assist propulsion. As an appendix to her thesis, Birklein presents a table in which she lists the BNP's, and for each tells what among other things is occurring in terms of Object Relations, KMP, Transference, and Countertransference.

Effective phrasing from Yield&Push to Reach& Pull can prove powerful, both as a body action and as an emotional expression. Hackney (1998) cites phrasing from Yield&Push to Reach&Pull as supporting great athletic feats such as dance jumps, high jumps and trapeze stunts. All of these movement experts must propel themselves from the ground and reach upward. Hackney

also understands this phrase to support emotional expression. She states that this phrase supports "offering your feelings into the world..." (Ibid) It seems that accessing one's feelings might be related to Yielding, while offering them might relate to the transitioning from Pushing to Reaching.

Ineffective phrasing from Yield&Push to Reach&Pull supports ineffective body and emotional phrasing in the adult. One possibility for ineffective phrasing is Reaching&Pulling without the support of Yield&Push. This is often seen on the body level in dance classes where dancers are "up in their shoulders" and not "grounded". Hackney (1998) also sees this ineffective phrasing as connected to Western Cultural style. Westerners tend to reach for goals, without necessarily being grounded. They therefore may find themselves "over-reaching". (Ibid) On an emotional level, Hackney (Ibid) states that this kind of ineffective phrasing can "lead to a sense that your actions out in the world are happening, but your own Core Self is not participating and, hence, the actions are meaningless."

Concurrently with the development of these BNP's a fuller use of BESS is being developed. As the infant struggles with Pushing, and Reaches, she/he is exploring ways to assert her flowing moving Self in her environment. These assertions range on a continuum from strained to gentle (Kestenberg & Sossin, 1979) . As the infant develops, and gains more movement skills, strained transforms into Strength and gentleness into Lightness.(Ibid) Body explorations and Effort explorations are intertwined.

So too with Body and Space. Yielding&Pushing and Reaching&Pulling establish up and down directions of movement along the spine. This spatial pathway is with the mover whether she is lying down, standing or in any other orientation. It is her own Vertical Dimension which is established. Verticality in LMA terms is associated with asserting oneself. According to Kestenberg

(1995), the mastering of verticality is associated with the anal stage.

Yield&Push and Reach&Pull also aid in the development of Shape. Again, Shape, is the plasticity of the body moving. Shape is how the body transforms in space. When practicing this BNP, the infant practices different modes of shape change. For example, when Pushing, the baby may lengthen like an inch worm (Lengthening), or in phrasing Push to Reach toward a toy, the infant may shoot her body toward the toy (Directional Movement).

What has been developed above is that there may be a developmental line of body action patterning, with reflexes being an early pattern and phrase being a later one. The greater the repertoire of patterns mastered early on, the more support for a broad range of phrasing. What was also discussed is that intertwined with the maturing of body patterns is a maturing of the Effort, Shape and Space repertoire. The implicit connections between BESS is referred to as the Dynamosphere. That is, that when working with any single aspect of BESS, one in fact has access to a constellation of BESS elements.

Theoretical Concepts

There are theoretical concepts which support the discipline of BMC. A few of the concepts which were implicit in the overview, and which may be instructive to the Dance/Movement Therapist are discussed below:

1. Movement occurs through layers of patterns of organization. The deepest layer consists of the Reflexes, Righting Reactions and Equilibrium Responses. These patterns "establish gross patterns of function that utilize and underlie all movements." These primitive and gross patterns

combine to form the more developed patterns. This kind of recombination continues at each stage upon the developmental line. Cohen writes that the progression of patterns along the developmental line is as "overlapping waves with each pattern being integrated and modified by the emergence of new patterns. Eventually all patterns are contained in each of the others..."

2. While the primitive patterns are instinctual, the more developed ones can be volitional. For example, Flexor Withdrawal is reflexive and Pushing can be volitional. Reflexive, instinctual patterns serve volitional movement. Therefore, it is only once a mover has mastery of the earlier patterns that s/he can have real choices in volitional movement.

3. Each pattern along the developmental line is associated with a kind of expressivity or psychological task. Cohen, Birklein and Hackney used terms such as bonding, dependence and yielding for what may be likened to concepts like Erikson's Basic Trust (Kaplan & Sadock, 1994) or Mahler's Symbiosis. (Ibid.) Terms such as defending, boundaries and independence may be likened to Erikson's Autonomy (Ibid.) or Mahler's Separation-Individuation. (Ibid.) What the association between movement and psychological development implies is that, "the more neurological pathways [i.e. movement patterns] that are established in the body, and the more basic integration it has, the easier it is to express the multifacetedness, the wider and with more breadth and depth will be the possibilities for expression and understanding."(Cohen, 1993)

4. Movement patterns can be efficient or inefficient, healthy or pathological. According to Cohen (Ibid), movement patterns are graceful when they rest upon creatively combined earlier patterns. Movement is less healthy when some of the underlying patterns remain unmastered. Likewise, the associated psychological milestones may remain unmastered.

Principles for Intervention

Practitioners of BMC make interventions in what they assess to be unhealthy patterns in the use of Reflexes and BNP's. Some of the principles used in their interventions may well apply to interventions in the more developed pattern, the phrase. To support this analogy, this author has synthesized the principles as follows:

1. When promoting change, the whole pattern is taken into account. This principle was used in both extreme and subtle circumstances. Concerning her work with Polio patients, Bartenieff's wrote, "even when there is severe disability, with scattered gaps in function, the aim must always be to reorder the fragmented patterns into a new whole..."(Bartenieff, 1980) Similarly, Hackney (1998) emphasized working with the whole phrase and not merely the main action. The main action is a part of the whole phrase. For example, the forceful swing of the baseball bat toward contact with the ball is only part of a whole. The whole also includes being ready at the plate, deciding when and how to swing, and after contact with the ball, continuing the swing until its natural end, and transitioning for a run to first base. The components of phrase according to Hackney are intent, initiation, main action/exertion, follow through/recuperation, transition.(Hackney, 1998)

When the phrase is understood to contain all the above components, it becomes clear that affecting one component will affect the rest of them. This ripple effect itself can affect the client. Cohen writes, "It becomes easy to see how characteristic elements in an individual's movement repertoire recur in a regularly patterned way, thus creating a rhythm. This is why repatterning is complex. Because in changing one element...the rhythm of the known phrasing is totally disturbed, and the individual can feel out of synchrony with him/herself. That is why repatterning of the total phrase must be considered." (Cohen, 1993)

Another aspect of taking the whole pattern into account is noticing the mover's recuperative tendencies.(Hackney, 1998) By offering new patterns which include familiar tendencies, the clinician may be able to soften the often arduous and destabilizing process of therapeutic change.

2. Interventions are the alteration of initiation. Patterns are specific kinetic chains that are set off by specific initiations. As Hackney (1998) states, "*Once the movement is initiated, the action fulfills itself.*" Or, stated in the negative: once the movement is initiated, it is too late to change its course. Hackney sets out a principle: "when attempting to make a correction in movement, always go back to the beginning of the phrase." (Ibid) It is the initiation which causes a ripple effect through the phrase. One concrete example of the significance initiation is presented by Cohen in a clinical vignette. Cohen (1993) describes a student who could not readily access a certain BNP. Cohen had been working on the assumption that the BNP was supported by a Yield&Reach pattern. At one point in the session, Cohen serendipitously promoted a Reach, and suddenly the client followed through with the BNP that was so difficult to access. What became clear was that that specific BNP had to be initiated by a Reach&Pull pattern. Reach&Pull initiated the kinetic chain that led to the sought after BNP.

Dance/Movement Therapists can also make interventions by altering initiation. What may be more practical for the Dance/Movement Therapist, however, is intervening even earlier than initiation. Dance/Movement Therapists can intervene through intent. Since Dance/Movement Therapists are often working with mature phrasing, intent can be clarified in Body, Effort, Shape or Space.

There is an important concept which is implied when one discusses intervention at the level of phrase, or of any earlier pattern. This concept is especially important when establishing

theoretical groundwork for Dance/Movement Therapy interventions. It may be clearest to address the concept by asking, how can an intervention in an action that lasts about a few seconds have any potency on the mental health of an individual? The issue that is raised here is that of scale. What is the relationship between the brief phrase and longstanding mental status?

A response to this question could be based in much of the literature covered already. For example, Shapiro wrote of character style being expressed in individual actions.(Shapiro,1965) Laban wrote about the connection between movement habits and "constant features of personality." (Laban, 1960) Thus, it can be reasoned that the small scaled phrase reflects the larger lifestyle phrase. Along these lines, Rainer states that in dance, phrase can serve as a "metaphor for a longer or total duration of a piece containing a beginning, middle, and end..." (Rainer, 1974) Life itself is a long peice of movement. It is a series of actions that emerges from stillness and that ends in stillness.

Utilizing the Pauses Between Phrases

While the phrase itself is significant, the moments between phrases are of paramount value. Pauses between phrases were mentioned in definitions of phrase. There are other authors who define phrase in relation to pause. Maletic (1987) writes, "Every movement has a *beginning* in *stillness*, a path which leads to a new *stillness*, which is its *termination*." Davis (1981/2) describes phrases as "demarcated by starts from a rest position and returns to a rest position." Some writers went further to name this moment between organized kinetic chains as a "boundary" or "juncture" (Davis, 1981/2).

What is the relationship between pause and phrase? On a very concrete level, intent is born

in the pause and initiation emerges from the pause. In the previous section, initiation was highlighted as the place to make an intervention. A fuller understanding of the pause may lend to a theoretical framework supporting such an intervention.

The pause may be the human being's moment of physiological balance, where exertion and recuperation have each taken their turn. It may also be a moment of psychological balance; there is no need or drive that demands a motor activity. Yet the pause has a paradoxical role. While it stands independently, it is also bridges phrases. The phrase is the context in which the intent for the next phrase is developed. Hackney asks questions about this transitional moment: "What bridges the organized world of one phrase to the organized universe of the next?" "How does movement change from one BESS to another?" (Hackney, 1998)

It can be interesting to compare the pause with a longer, but qualitatively similar situation, liminality. (Turner, 1987) When human beings graduate from one context but are not yet members in the next ordered context, they are in interstructural or liminal situations. A common form of this neither- here-nor-there status in the USA is the individual who has graduated from school but has not started a first job. It can be a time of satisfaction and/or of existential anxiety.

But to learn how this in between stage can be mined, it may be helpful to turn to a model in societies that do so. Turner researched highly ritualized communities to explore these inbetween periods. He used the term "liminality" to name the situation between ritual or social statuses.

During liminal periods in these societies, individuals or groups take on ambiguous and paradoxical qualities. They take on attributes of various seemingly contradictory life processes through costume, behavior and movement. The attributes include death and decomposition, menstruation, and gestation.

This jumble of customary categories is at the heart of liminality. It is from the jumble that new formulas can be put together, new formulas appropriate to new statuses. Bettelheim (1954) shows how the liminal stage produces the raw material for the next stage: "...ambiguity and paradox, a confusion of all the customary categories...unstructured, de-structured, pre-structured...human *prima materia* i.e. undifferentiated raw material." Turner writes, "Undoing, dissolution, decomposition are accompanied by processes of growth, transformation, and the reformulation of old elements in new patterns." (1987) He continues, "Liminality is the realm of primitive hypothesis, where there is a certain freedom to juggle with these factors of existence...Thus...[during the liminal period initiands are instructed] to think with some degree of abstraction about their cultural milieu." (Ibid)

Breaking down patterns of behavior into their elements may also help the patient in formulating new kinds of phrases. What is suggested here is twofold. First, the patient can practice different discrete movement qualities outside of the context of her/his typical phrase. This way, more movement qualities may serve as *prima materia* in the forming of phrases. For example, a depressed patient with long undynamic phrases may be given movement tasks which encourage the use of dynamics. Examples of such tasks are stamping to loud rhythmic music or playing 'volley ball' with a blown-up balloon. Once the patient has kinesthetically experienced these different Effort constellations, they may become more readily available to him in his own natural phrasing.

Secondly, the dance/movement therapist can contrive lengthened pauses between phrases. Magnifying the pause could permit the ambiguity to become noticable and could expand the process of developing intent. The magnified pause could insert a cognitive wedge between emotion and action (Cognitive wedge is a concept belonging to Ava Siegler, and transmitted to this author

through advisement from C. Sobin, March 1999), thus boosting the ego's ability to utilize secondary process in mediating the motor activity.

This technique of magnifying the pause was utilized in Dance/Movement Therapy treatment with ADHD children at this author's fieldwork placement. The technique, or game, was called "Stop and Think". In this game, hula hoops of several colors were placed on the floor to create a hopscotch-like floor plan. The child's task was to hop and jump through the floor plan while calling out the colors of the hoops. The children new to the game would impulsively burst into the hopping, and then find themselves landing outside the hoops while not being able to call out colors. The more experienced children had learned to stand and the start in stillness, and to plan and pace their progression. They had learned alternative phrasing.

Utilizing the pause can allow for more options. It may introduce choice, where they may have been reaction. Or, it may introduce more choices. Hackney writes that this moment "is an important definer of the *style* of movement, because it defines what space is available to you and what your attitude is towards changing your environment." (Hackney, 1998)

The pause is a crucible and exploiting the pause may interrupt pathological patterns. Arieti (1976) writes of the neuronal activation patterns, engrams, which can serve as "fetters not only of...conditioned response, but also of usual choices." Winnicott (1971) relates lack of creativity to mental illness. Shapiro (1965) had said that each neurotic act guarantees the next one. Laing (1972) composed poems depicting human patterns that may describe, as he terms it, human bondage.

Below, an excerpt:

I am doing it
the it I am doing is
the I that is doing it

the I that is doing it is
the it I am doing
it is doing the I that am doing it
I am being done by the it I am doing
it is doing it

What if a clinician introduced a reflective pause between the doings ? When Turner's (1987) subjects in rituals were between, they were no longer themselves. They often lost their own name and were called a generic term such as neophyte or initiand. The liminal period's effect on the neophyte was understood within the culture to "change their nature." (Ibid) This is precisely what the dance/movement therapy patient may be seeking: to change the nature of some aspect of her/his self.

Employing the Formal Properties of Dance

In the previous section, the pause was slowed down and explored. Discussing such minute and intricate forms of movement may seem far-fetched. The tradition of dance, however, is rooted in this very slowing down and exploring of everyday movement. Perhaps intervention techniques can be drawn from dance.

According to Hall (1976) "what we know as dance is really a slowed-down, stylized version of what human beings do whenever they interact." But, there is something in dance that seems beyond the realm of pedestrian life. Hanna's definition of dance may highlight what is distinct about dance. It is " (1) purposeful, (2) intentionally rhythmical, and (3) culturally patterned sequences of (4a) nonverbal body movements (4b) other than ordinary motor activities, (4c) the motion having inherent and aesthetic value." (Hanna, 1987)

It is the purposefulness and the aesthetic which the dance/movement therapist can bring to the patient. The clinician can use dances which model phrases for the patient. For example, a

patient moving with wild and extreme fluctuations in her movement qualities was offered a tempered model of movement transitioning through engaging in folk dance. While the patient originally needed direction in matching the tempered model, by the end of the session she had taken on the calmness provided by the model. From her calm, she was able to discuss her feelings in words. (Bartenieff, 1980) North describes this process in the following way, "Initial expressive movements...are transformed into appropriate forms of pattern and rhythm..." (North, 1995) In other words, through dance, the patient practices alternative phrasing. These new phrases may have expressive value for the patient.

Within the structure that dance provides, a patient may find a new movement freedom. Like the infant who must yield in order to push, the patient may discover more of her/himself from within a structure. Dance contains the tension of structure and freedom. North writes that dance is "especially helpful because it is an aesthetic form, combining structure and creativity." (Ibid) Further research which may be of value to Dance / Movement Therapists would be compiling a catalog of easily accessible dance forms and the movement qualities they elicit.

Exploring the Relational Impact of Phrase

In the previous clinical vignette, while the purposeful folk dance had a healing effect on the client, the effect of belonging to a group cannot be underestimated. In Bartenieff's recounting (1980), when the client arrived to the group, her extremes in movement limited her ability to stay in the group. As the patient modulated her Effort and Space extremes however, she became a member of the therapy group on a movement level. Thus, an individual's phrasing affects his/her ability to be in relation to others. In this vignette, the client could barely tolerate the group. In the

introduction to this thesis, it was related that overlapping phrasing can frustrate others. Humphrey (1987) writes of audience response to performance dance when the "phrase-shape" is poor. She describes a sense of loss, with the audience's feeling response ranging from disinterest to boredom to exhaustion.

The mutual effect of phrasing among people is sensitively discussed in the context of psychodynamics. The interplay of the clinician's and the patient's movement phrasing is the nexus for the transference-countertransference dynamic.(Dosamantes, 1990; North, 1995) North shows concretely how these psychodynamics can be played out through phrase. Phrases, as stated above are coping mechanisms. Dance/Movement Therapists, if not conscious of their own countertransference, may find themselves "imposing" their own coping mechanisms on clients as "solutions". (North, 1995) The mutual effect of phrasing becomes quite complex.

Extensive research has been made on reciprocal movement interactions in a related field, that of rhythm. Rhythm is related to phrase in that it is the core of the phrase. As discussed in the chapter on sources of phrase, rhythms such as breath and heartbeat are at the root of full-bodied phrasing. The full-bodied movement carries these elemental rhythms. And it is these elemental rhythms, transmitted and received through the body that mediate relationship. Hall (1976) writes, "humans are tied to each other by synchronies of rhythms." These synchronies can range from the synchronizing of menstrual periods of women living together to the synchronizing of playground play amongst children all over a playground (Ibid) to the interactional synchrony of mother and child (Condon, 1976). Hall writes, "basically people in interactions move together in a kind of dance, but they are not aware of their synchronous movement and they do it without conscious orchestration."(Hall, 1976) Similarly, Condon (1976) writes of his conviction that human beings are

not "...isolated entities sending discrete messages" to each other, but rather the "bond" between human beings is the result of shared organizational forms.

Sometimes, however, there are individuals who do not share in the group rhythm. This phenomenon is often experienced on inpatient psychiatry. A clinical example drawn from this author's practice is of a Manic patient who came to the Dance/Movement Therapy group. When the music and movement began, this patient introduced movement which was faster than the group movement. The author attempted to accept the patient's speedy contribution by modeling movements that could be done at the original beat, as well as at the Manic Patient's double time. In this manner, the group contained the Manic patient as well as all the other patients on a movement level. Once a member of the group, the Manic patient immediately offered a completely different kind of movement, which was again different from the group movement. The Manic patient's contributions felt disruptive to the group rhythm. The Manic patient complained about the group and ultimately left the group. This patient seemed to strive to be out of synchrony. According to Hall (1976), being out of synchrony "is a sign that something is very, very wrong". Furthermore, in as much as someone is not in synchrony, s/he is "disruptive to others..."

The sharing of or clashing of rhythms can be consciously noticed and manipulated by Dance/Movement Therapists. How might rhythm be manipulated to promote mental health? For many patients, a supportive therapeutic environment may take the form of a group with a shared rhythm.(Chaiklin&Schmais, 1993) This kind of clear structure contains the patient and integrates her socially. For other patients, clashing rhythms may support mental health. Scheflen (1982) discusses this possibility. In the clinical setting, this author intentionally uses clashing rhythms in specific circumstances. An example would be when in a dyad with a schizophrenic patient who

lacks ego boundaries. If the patient seems to be merging with this writer, she will move in a manner that accepts, yet slightly clashes with the patient's rhythms. The slight clashing is used to reinforce Individuation.

Given that all interactions are rhythmic, it becomes important that an individual's phrasing repertoire can successfully interface with different rhythms. The broader the phrasing repertoire available to the individual, the more agility she/he has in clashing with rhythms or joining in rhythms. Such an agility can ease relations with individuals or with social or work groups.

A sensitive use of rhythm also mediates more far-reaching cosmic relationships. Human beings move through their lives within the rhythms of night and day, of seasons, and of years. And human beings respond to these cosmic rhythms with specific behaviors such as sleep, waking and festivals. The significance of rhythm is vast. In summary, this section links the relational significance of phrasing to the well-established relational significance of rhythm.

Summary & Conclusions

This thesis set out to explore how the human being's natural self and relational organization, through phrasing, can be clinically mined. The paper began by defining phrase. Then sources of phrase such as the CNS and personality were discussed. Personality was further elaborated on through a Psychoanalytic explanation. In the next section of the paper, application of phrasing was examined. And finally, future directions for the application of phrasing were set out.

Literature on phrasing was drawn from authors from wide range of disciplines. Yet a pair of teachings were consistent across disciplines. The first teaching is that a greater ability to cope is linked with a greater repertoire of phrases. The second teaching is that the clinician must utilize the client's natural phrasing tendencies when promoting change. The client's preferred type of phrase is the mode of being which is most comfortable and essentially him/her.

It is through a dialog of meeting the patient's own phrase and encouraging new ones that therapy can happen. For it is in this process that the client gently learns new ways to begin, to end, and to arrange the plot of her/his life.

The potency for revitalization of a life through this dialog cannot be underestimated. The reader is now left with a meditation in the form of a profound clinical vignette from a 1991 Aldridge article. The vignette describes a music therapy session in an intensive care unit in which the therapist echoed the patient's core phrase, the breath:

On contacting the comatose patient, [the therapist] said who she was, that she would sing for the patient in a tempo of his or her pulse and rhythm of breathing...There was a range of reactions from a change in breathing...,grabbing movements of the hand, and turning of the head, eyes opening to the regaining of consciousness.

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Glossary

Laban Movement Analysis (LMA) described movement through the categories Body, Effort, Shape and Space, also known as BESS. While the four categories of BESS are intricately related, they can also be discussed individually. Below are explications of some of the concepts and terms in the categories of Effort, Shape and Space.

Effort is the dynamic quality or inner attitude of movement. Laban identified four Effort Qualities in human movement: Flow, Weight, Time, and Space. What this means is that when a person moves, she can be understood to move with some combination of the above qualities. A runner might use Flow and Time. A tap dancer might use Weight and Time.

Clearly, there is a variety of ways of tap dancing and of existing in Weight and Time. Each Effort Quality is therefore further refined. Flow consists of a continuum from Bound to Free. Weight Quality consists of a continuum from Strong Pressure to Light. Time consists of a continuum from Sustained to Quick. And Space consists of a continuum from Direct to Multifocused. The poles of these continua are termed elements.

Effort elements usually occur in constellation. That is, a person can hesitate with Bound Flow and Sustained Time, or can dreamily window shop with Multifocused Space, Free Flow and Light Weight.

Effort phrasing is the process of change of these constellations during the course of movement. For example, a person reaching for an object, progresses through Effort constellations. She may see the object and know it is forbidden. With Bound flow and Direct Space, she orients

herself toward the object. Gradually she loosens her Binding, and her arm reaches out with increasing Free Flow and the same Direct Space. As her hand nears the object, and her desire for it increases, Quick Time is added to the Free Flow and Direct Space.

Shape describes the changing shape or form of the body through its sub-categories of Modes of Shape Change. These categories are: 1. Shape Flow; 2. Directional Movement; and 3. Carving. Shape Flow (not to be confused with Effort Flow) is self-related. Directional movement bridges to the environment. Carving involves complex interaction with the environment.

In the above scenario, the woman moves toward the object of desire with Directional Movement. It would be very interesting to notice how she retrieves the object. Does she bring it straight back with Directional Movement, or does she begin to relate to it, embrace it, Carve? The progression from one Mode of Shape Change to another, or the maintenance of one Mode of Shape Change are forms of Shape Phrasing.

Space (not to be confused with the Space Quality in Effort) is about where the person is moving. Laban codified the use of Space, and gave names to the directions of movement. For example, while wiping a counter, a person may sequence between Forward Middle (the direction extending straight in front of the person) and Place (the person's center). The person may also sequence from side to side, namely Side Right and Side Left. A person in a silly mood, dancing to music while cleaning, might spin and then wipe the counter behind her between Right Back Middle and Place. Spatial Phrasing describes the sequencing through Space in a person's movement.